



## Dialectics in Modernism – Incubism

By Shomit Sirohi

### I. Adorno – sweeping generalisations

In one sweep, modernism was a historical argument – it was still only classes and groups of cultured Communists even liberalism, which then begins its montage – the es gibt of in fact the process of dialectics – the process deeply meditated on each day – now to argue that a spirit is then walking in life is then a spiritual image as well, that the memories of a person are then how he photographically walks – this then is dreamy surrealism and was considered by Sirohi to be his love for the unconscious. It means he is like that – a double-click photograph and a projector which should capture Incubism in that light – as in fact a sweeping generalisation again that we are modernists. After all the old and the new is this type of debate that then is a modernism which then fills itself again with surrealism and of course only that with a dose of heavy modernist discourse as episteme which now means in fact also jokes – that breakthrough of Freudianism which is now considered too elliptical but also determinate – even prophecy is announced in Soviet psychoanalysis. Finally this montage is only Sirohi who then brings back old modernism – the Brechtian dignity of dogmatism, didactics all as agitation, all as microphone all as speaking doctor which then illuminates the modernist Sirohi generalising in small Christian, Jewish and Islamic.

In fact then my depression and suicidal life then is the fate of a modernist, that in fact we have none of this without Sirohi, the essential appearance of a distress in psychoanalysis which in music was my model of my life and my depression getting worse as talk shows are British intellectuals mocking dialectics, and being postmodern in worse ways – then of course comes the whole movement of media assemblages, assemblages after all like a documentary on the far right – and in fact then some editing is the correct way of following the news which produces an avant-garde Adorno something we practice in strong capitalism and law the process betrays itself in the movement of modernism – just follow a film in Sirohi's show case and edit in news footage – that is what I call my own imperfect cinema.

### II. In fact more violence from Adorno

In fact life then watches a number of cultures in Europe, in distress, I am finding it bizarre that in fact we can follow stale food as life at its highest – even if it was a German beer. Of the highest kind then – some German Idealism.

All of this is mocking a dialectician – that he can walk and talk and you listen and we hold a conversation – I find it not Hegelian at all – nothing about stores, tropes, or anything like modern metaphysics in his novels – so trash. In fact distressing.

Latin America is then worse. Arab life is at its worst. I call this life as unlivable.

News pours in on utopia in India and America - with Israel - and then of course we are on a desert island film list - a way of making a list actually which then has a way of following cinema - just the argument of the list - kung-fu and documentaries, with in fact some high Godard perhaps - Chinese Maoism and Godard - a style of agitating again from me - just attack the film - and that I call another style.

### III. Utopia - another dimension shines through - some daily life stuff

I practice some didactics, I am close to a large set of activists, and I live in free utopia with full certainty in fact, and I am on radio and have finally a number of styles in theory and practice - finally revolutionaries are in concert as well - we are just revolutionaries - we pick up Sirohi in ontic-ontological debates all the time. I call this in fact how to para-phrase the whole movement around me - just montage which survives - just the dialectical montage - a sweeping generalisation as Cornel West would argue in the wreckage of history, in atonal nightmares, in dissonance as experience in life as worst, something like utopia is in fact happening.